

THE MUSEUM OF MODERN ART

# Hayter and Studio 17

The background of the cover is a complex, abstract composition. It features a dense network of thin, white, hand-drawn lines that crisscross the entire black field. These lines vary in thickness and direction, creating a sense of movement and energy. Interspersed among these lines are larger, more defined white shapes, including elongated, angular forms that resemble stylized architectural elements or perhaps fragments of a larger image. The overall effect is one of a busy, layered, and somewhat chaotic visual field, which contrasts sharply with the clean, bold typography of the title.

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v. 12-14  
1944-1946/47

# MUSEUM OF MODERN ART Bulletin, August 1944, Vol. XII, No. 1

## Museum Notes

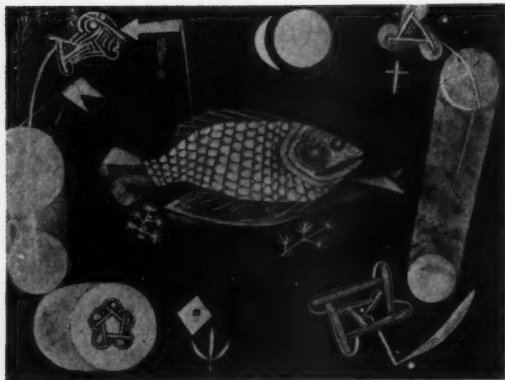
### PUBLICATIONS

**Art in Progress.** The occasion of this volume and of the exhibition which it commemorates is the 15th Anniversary of the Museum of Modern Art. *Art in Progress* is a survey of all the Museum's activities with separate sections of the book devoted to films, dance and theatre, photography, industrial design, prints, posters and architecture as well as painting and sculpture which occupies more than half of the book.

Through careful arrangement and juxtaposition of more than two hundred plates, some in full color, the main currents and decisive turning points of nineteenth and twentieth-century art are graphically indicated. 256 pages; 259 plates (4 in full color); cloth \$3.75; paper \$1.75.

**Built in USA: 1932-1944.** Edited by Elizabeth Mock; foreword by Philip L. Goodwin. Here, vividly pictured, is the setting in which some Americans now live, in which all Americans could live—a "world of the future" in microcosm. The twelve years since 1932, when the Museum of Modern Art staged its revolutionary International Exhibition of Modern Architecture, have seen the development of an authentic American architecture—vigorous, friendly and flexible. Illustrated in this book are forty-seven buildings of the time, including houses, housing projects, shopping centers, the most exciting of the skyscrapers and bridges. 128 pages; 206 plates; cloth \$3.00; paper \$1.25.

**Klee Reproduction:** A limited number of Paul Klee's *Around the Fish* have been reproduced for the Museum by a special 26-color silk-screen process retaining all the surface texture of the original. Same size as the original oil in the Museum Collection, 18 3/4 x 25 1/4". \$15 unframed, \$21.50 framed. 25% discount to Members.



### ARMED SERVICES ACTIVITIES

#### GARDEN CANTEN

The east end of the Museum garden has been cleared of all but two pieces of its sculpture, which are too heavy to move, and has been redesigned as the first outdoor service canteen in New York for men and women in the armed forces of the United Nations. It is operated by the Salvation Army and staffed by members of the Junior League.

The canteen includes a service hut, garden chairs and tables under sun umbrellas, pingpong tables and a cement dance floor. There is a special entrance in 54th St. as well as the regular Museum entrance. Sandwiches, doughnuts, ice cream, soft drinks, iced coffee and tea will be served at cost to service men and women and their guests. The public is not admitted. The canteen will be open daily including holidays from 11 a.m. to 7 p.m. until late fall.

#### WAR VETERANS' ART CENTER

The Museum has opened an art center for veterans of the armed forces of the United States. Men who have served in the Army, Navy, Marines and Merchant Marine are invited to sketch, paint, or model under the guidance of skilled artists and craftsmen. Talent or previous experience are not essential since the object of the center is recreation. Those who have never worked in art before will be given individual attention and started on simple problems. Advanced instruction will be given to those who are ready for it. There is no charge for this service or for materials, the project being subsidized by the Museum's Armed Services Program.

Classes will meet Monday and Wednesday evenings from 7:30 to 9:30. For further information call the Educational Program, Victor D'Amico, Director.

### EXHIBITIONS

**Hayter and Studio 17:** June 27-Sept. 17, in the auditorium galleries. A retrospective exhibition of more than 60 prints from etched or engraved copper and zinc plates, carved plaster reliefs and original plates.

Twelve nationalities are represented: 14 Americans, 4 French, 3 Hungarian, Spanish, Argentine, Chilean, Belgian, German, Austrian, Egyptian and Roumanian. At the close of the exhibition it will be sent to other cities by the Museum's Department of Circulating Exhibitions.

## BUY MORE WAR BONDS

## NEW DIRECTIONS IN GRAVURE

Through its work, *Studio 17*\* represents a cross-section of some of the most vital researches in twentieth century graphic art. Its story is the story of an artist who saw the widespread neglect into which engraving as a medium of creative expression had fallen during the last four centuries and who realized the possibilities it offered for the exploration of those pictorial interests which most attracted twentieth century artists. Its founder, Stanley William Hayter, combines in an unusual fashion a scientist's technical interests with a plastic artist's imagination and feeling for form. Through his enthusiasm and personal qualities, Hayter was able to bring together, during the thirteen years of the *Atelier's* activity in Paris, leaders in the most diversified expressions of painting and sculpture, from Chagall, Picasso and Lipchitz of one generation, to Miro, Ernst and Calder of another. The *Atelier* was conceived as a workshop where equipment and technical assistance were available for artists wishing to experiment in graphic methods. There was no interference with the direction of the artists who worked in it. The result was not merely the revival of old techniques, but rather the adaptation of certain features of such techniques to essentially twentieth century pictorial interests.

What we have first of all in the work of Hayter and his associates is the revival of engraving as a medium for original expression. Since the time of Mantegna there had been a steady trend away from this interest toward a use of engraving for purposes of reproduction. When Raphael had an important painting in progress he would hand over the cartoon of it to Marcantonio Raimondi and his associate engravers who would copy it under the master's direction. Rubens learned from Raphael the value of such a method of reproduction. The Bolswerts, Vorsterman and others imported the methods of Marcantonio into the Low Countries. But by the twentieth century photographic methods had completely replaced line engravings as a means of reproduction. "The historical conditions for a revival" as Hayter has said, "were created."† And Hayter and his associates recognized it.

But for them this was only the beginning. To their new medium they brought the interests they had been exploring in painting and sculpture. As artists they were products of a restless, experimental period. Their researches had set them new problems. For them the interest in the revival of old techniques was neither antiquarian nor archaeological, but essentially a means of following up their problems in this fresh medium. As Hayter has expressed it, "the effect of the graphic and plastic researches of modern painting and sculpture since the nineteenth century had been to set modern artists new problems of technique, and certain of these problems, notably the integration of space and object, find a perfect medium in methods of line engraving developed from the fundamentals of the technique of Mantegna and his precursors."

\* Founded 1927 in Paris and known as *Atelier dix-sept*. Since 1940 the group has been working at The New School for Social Research in New York.

† *Technique of Line Engraving* by Stanley William Hayter, *Print*. Vol. I, No. 4, pp. 51-63. New York, March 1941.

And in the results we can see the echo of various interests which have given contemporary expression its peculiar character. One of the dominant interests, for example, of recent painting has been the restoration of the unity of the picture surface. We recall the manner in which Gauguin and the synthetists of the eighteen nineties had attempted to reassert the plane of the canvas by an arabesque emphasis on contour lines; we are familiar with the cubists' efforts to achieve a perspective balance of color areas which by contrast with each other seem to advance or recede from the surface of the canvas; and we know Mondrian's approach to the same problem, by attempting to set his composition in an ideal space.

With Hayter and his associates burin engraving has recovered its dignity as a medium of original expression. For them the copper plate is not merely a plane-surface on which to draw, like paper, a lithographic stone, or a canvas. Thanks to the different depths and types of stroke possible to the burin, line engraving exists in a middle realm between relief-sculpture and drawing—perhaps closer to goldsmiths work than to either. And in this medium, and in certain fresh combinations of it with etching that Hayter and his associates have achieved, we may follow their researches into problems similar to those recently undertaken in the fields of painting and sculpture.



Abraham RATTNER: "Among those who stood . . ." 1944. Color etching, 6 $\frac{7}{8}$  x 9 $\frac{7}{8}$ ". Paul Rosenberg.

We see them, for example, employing the engraved line to create positive recession and space by utilizing the actual relief of the printed surface rather than an illusion of design through a black and white opposition. In the current exhibition we see the illustration of this in the white, uninked plaster cast of the *Runner* plate. Thanks to the lighting, practically all the effect of a print is had without any use of pigment. We see the relationship of their work to the cubists' interest in surface contrasts and to their *papier-collés*, in the impressions of textures on a wax surface on a plate, which are subsequently bitten in the required degree, as in No. 10 or No. 13. By this treatment equivalents for color and transparency are obtained and an amplification of the three dimensional resources of the medium. Linked also with the cubist approach, we frequently find transparent bitten areas on a plate used to set up planes parallel to the picture surface at various apparent distances from it as in No. 22.

Again by overlapping and the gradation in the strength of biting it is possible to create planes on the plate which are actually inclined in three dimensional space; or, by the same procedure, translucent volumes which may be tied up with burin or other line elements in the composition, as Hayter has done so effectively in his recent *Flight* (No. 15). Spaces, or lines hollowed out of the plate so that the ink does not adhere to them, may appear in the print as isolated white reliefs in front of the actual picture plane (No. 18).

In all these methods we recognize a concern with the preservation of the integrity of the picture surface and at the same time a persistent effort to give it a variety of plastic interest; both of these aims are outstanding characteristics of painting of the period 1905 to 1925. Each of these technical procedures helps to give the print an aspect of translucent screen, replacing the usual picture plane and giving the artist the opportunity to work in the apparently limited space behind the screen, as well as to suggest objects in front of it.

But line engraving on copper, as we have said, is not strictly an affair of two-dimensional pictorial field. In its kinship to goldsmiths' work it leans considerably nearer to sculpture. In this character it opens up wide avenues for research in drawing and in the spatial organization of lighted planes. With this in view Hayter and several members of the group since 1932 have been experimenting with prints made on plaster. They found it was possible to take a cast of each state of a plate in plaster and the final design could be carved into it in relief. Later color was applied and the result was some of the most decoratively striking work of the Atelier.

Work also was begun in Paris and continued in the United States on Blake's method of relief etching which permits the plates to be set up with type. Hugo has decorated and printed several books in this country by this method, notably *Under a Glass Bell* by Anais Nin.

But what is probably the greatest achievement of Hayter and his *Studio 17* is the freshness with which they have revived Mantegna's technique in burin engraving and the vitality with which they have exploited it and various etching procedures in step with the most venturesome plastic research of today. We cannot fail to be struck by the independence with which the various members have worked together under Hayter's technical guidance without conceding the individuality which has marked their work in other media. For them, as for Hayter, the work of *Studio 17*, like all the greatest contemporary pictorial expression, is primarily a research toward expanding the frontiers of expression. And through their concerted efforts under Hayter's leadership a wide, overgrown field is being reclaimed.

James Johnson Sweeney



# TECHNIQUES OF GRAVURE

Many methods have been devised since very early times to produce a surface from which a number of identical impressions could be taken. Printing of a sort could be said to exist as soon as the Sumerian made a triangular pointed tool to impress cuneiform symbols on clay, or used a hollowed out seal, sometimes cylindrical in form, to mould a figure in relief on the same material.

Currently printing may be divided into three general categories.

1. **Intaglio.** Indentations or irregularities are introduced into the plate. A heavy ink or other pigment is applied and is removed from the surface before printing but pigment remains in the indentations. Under pressure these lines, dots, etc., of ink may be transferred to a plastic material such as damp paper, clay, melted sulphur or wet plaster (all of which have been used). On the print the pigment will appear to some extent in relief above the background. Etching and engraving are generally printed by this method; also rotogravure and collotype.

2. **Relief Printing** is done from a surface on which the indentations or hollowed out areas are intended to remain free from pigment. The plain surface of the plate is carefully coated with ink, and this film of pigment is transferred by pressure to paper or other material on which the print is to be made. In this case the pigment lies flat on the surface of the print, or may even be slightly impressed into it.

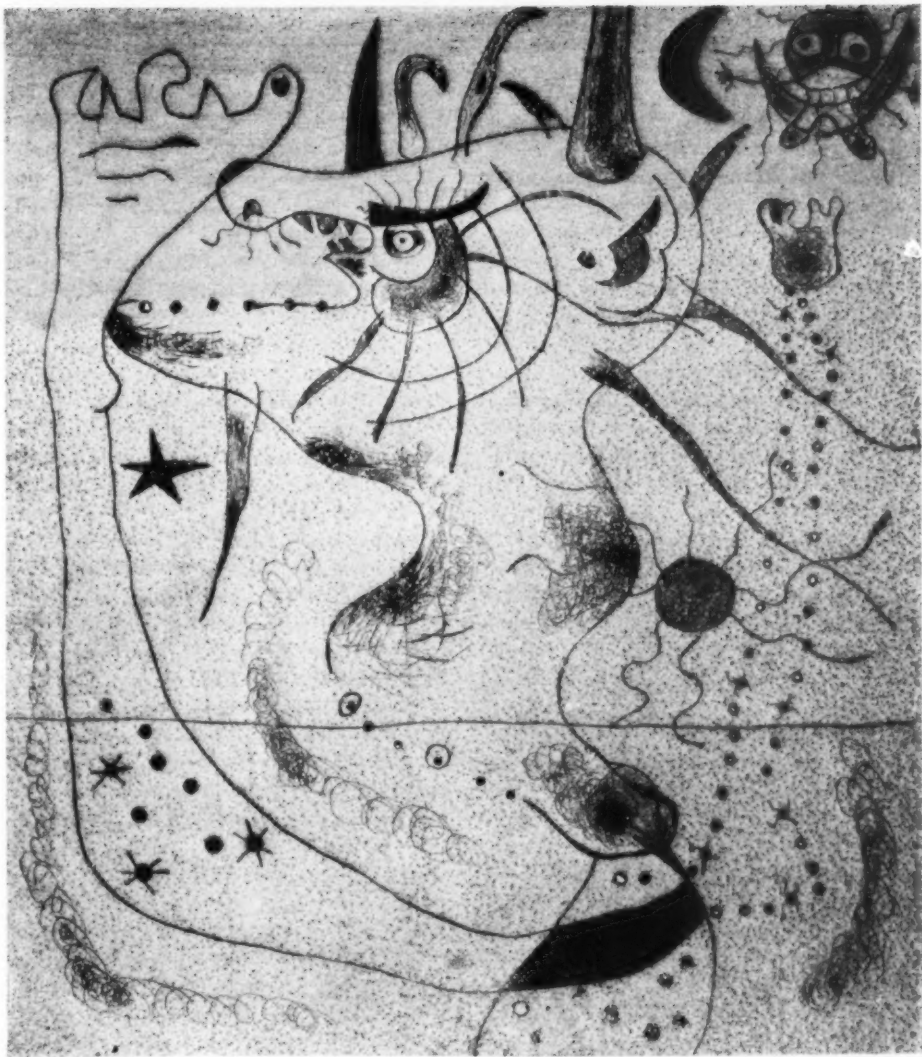
3. In another method, the pigment is retained in some way on the actual printing surface without any perceptible difference of level. Lithography (not included in this exhibition) is typical reproduction of this type; mezzotint and dry-point, where ink is retained by slight flanges or projections of metal raised above the surface of

the plate, belong more to this category than to *intaglio*. In this method the pigment will be flat on the printed surface without perceptible relief or indentation.

All the prints exhibited were produced from copper, zinc, or zinc-alloy plates and a number of different techniques were used to make the plates. These are:

**Line Engraving**, one of the simplest to describe, though definitely not the easiest to execute. A copper plate and a cutting tool called a graver or burin are all that is required. The burin is a lozenge or square section steel tool set on edge with an end facet inclined at about 45° to its length, and it must be kept perfectly sharp at the cutting point. With this tool, driven by the palm of the hand, a clean groove is cut into the plate, direction being controlled by rotating the plate rather than by movement of the hand. By increasing the angle of attack of the tool to the plate surface—and, of course, applying proportionally more pressure—a deeper and wider groove may be cut. Very little burr is raised above the plate surface when straight lines are cut, and the slight burr thrown up on the outside of a curve is generally removed with a scraper used parallel with the surface.

Prints from plates engraved in this way show a precise, definite line in strong relief above the print surface and, owing to the resistance of the metal and to the fact that the engraver pushes the line instead of drawing it, these lines show great tension compared with those made by methods which do not involve direct cutting. In work done by this method the depth of the cut into the plate, thus the relief of the printed line above the surface of the background, is more important in expression than the color of pig-



Joan MIRO: *Print*. c. 1938. Drypoint and engraving. 10½ x 9¾". Buchholtz Gallery.

ment. The white uninked plaster cast from the "Runner" plate in the exhibition shows all that would be seen in a print without the presence of any pigment.

**Etching** offers a more indirect method than engraving of producing the indentations necessary for impression. In principle the surface of the plate to be etched is sealed with a coating which resists acids; with a steel point, other tool, or by applying pressure, openings in the form of lines, dots, textures are made in this coating. By permitting acid of different strengths to attack these openings (or the same acid to attack for various lengths of time) the metal is eaten away to a greater or lesser extent. The coatings used (grounds) may be applied by dabbing or rolling on heated plates or by dipping in solutions which dry rapidly—but essentially they should resist acid perfectly, adhere to the plate, and support indefinitely needling or scratching without cracking off. They consist usually of bitumen, beeswax and resin. The Studio has experimented with a number of methods of opening grounds, other than the traditional needle point and 'echoppe' (a needle ground off at an angle to give an oval cutting face). Sandpaper, coarse stone, toothed metal tools have been used to give greater freedom and breadth to etching.

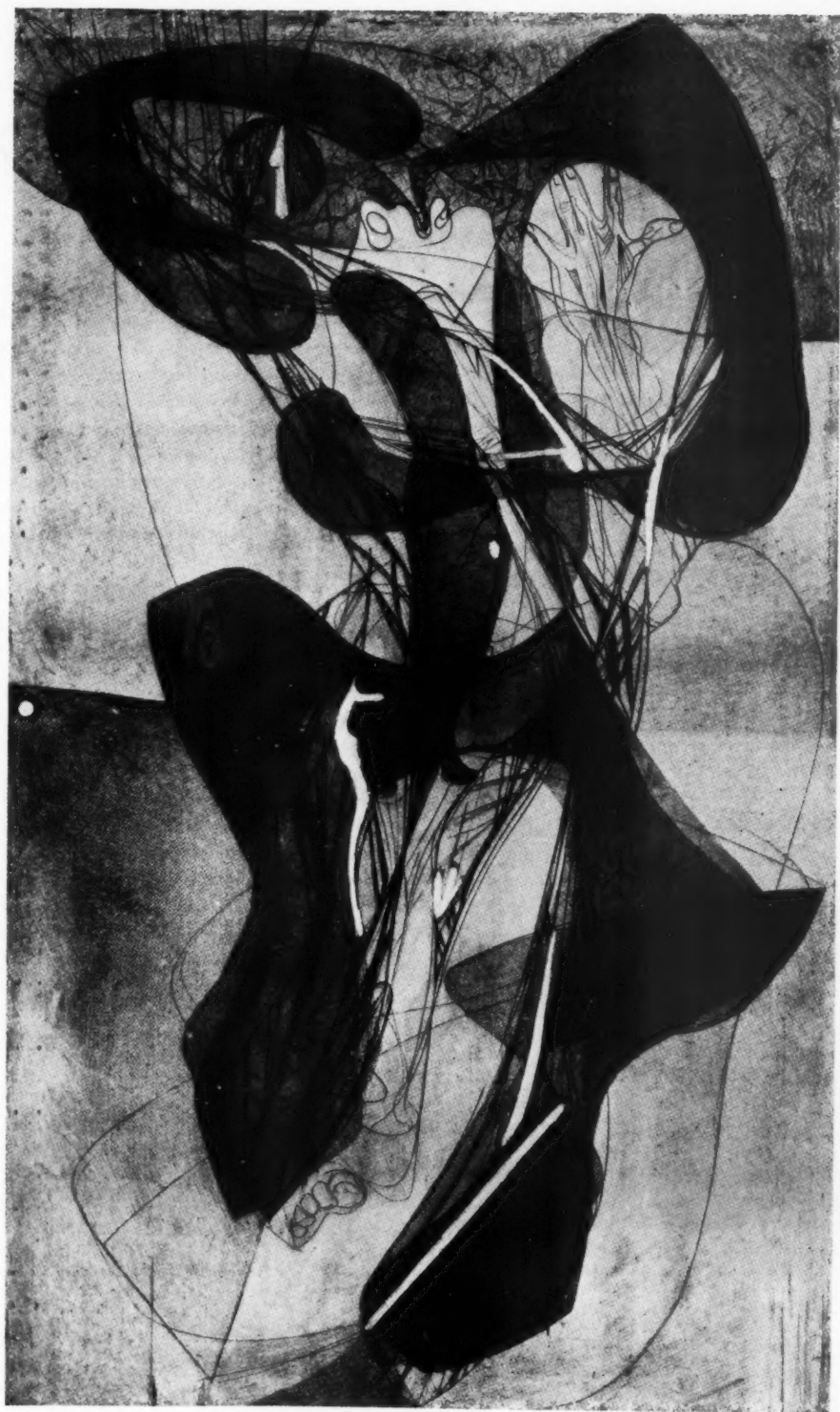
**Soft-Ground Etching**, in which the coating on the plate remains adhesive and sensitive to pressure, is a variation of the etching process. In the conventional use of the method, a plate is coated with a ground containing grease to prevent its hardening and covered with a sheet of paper. Drawing on this paper with a pencil causes particles of the sensitive ground to adhere to the underside of the paper wherever the pencil touches. When the paper is lifted the plate will be exposed in a design which reproduces the lines drawn through the texture of the paper used, the trace being stronger or weaker in proportion to the pressure exerted on the pencil point.

As a further development of this method, the Studio group has used a variety of other textures—silk, gauze, net, flesh, wood, etc.—reproducing their characteristic textures in the sensitive coating. When a plate has been prepared in some such textural pattern, those parts in which no texture is desired, may be "stopped" with varnish and the pattern etched with acid only in certain desired shapes. Since many of these textures will expose only a small percentage of the plate surface to the action of the acid, the resulting tone will print with some degree of transparency. Thus it is possible, by repeating the process, to overlap the same or fresh textures so that all are visible. The limit is reached when no more of the original surface remains. Should previous work exist in the plate, it will be filled and sealed by the ground, and thus will not be affected.

Another use of this type of ground (shown in Chagall and Calder prints) springs from the fact that it can be drawn through freely with a wooden stylus of any desired breadth without even the slightest resistance being offered by the hard ground to the point. Striated bands like those made with a stick dipped in ink can be etched into the plate, and the trace will have complete spontaneity. It can then be varied in intensity by the treatment with acid.

**Aquatint** also uses acid to eat away the plate but it is again applied in areas rather than in lines or dots. In one method, resin dust is deposited on the plate, the plate heated to make the grains melt and adhere to it, and areas of different darkness are etched by successive stoppings during the progress of the biting. Gradations of strength are also made by manipulation of the acid, by rocking the plate, or by applying acid in spots. Normally this method gives opaque tones in prints, as compared with transparent tones in the soft ground technique—although a heavier coverage of resin will reduce this. But any previous work on the plate will, of course, be





exposed to attack by acid. Another method of aquatint employs hard etching ground opened by pressing fine sandpaper into it—in effect this is similar to the soft-ground method described, although it permits less variation of texture.

**Drypoint**, which involves the use of a point (steel, sapphire, or diamond) directly on the plate, appears to be one of the simpler methods of working a plate. However, owing to the fragility of the result in printing (no two prints being absolutely identical), and the extreme variety of line obtained by different angles of attack, it is found to involve greater manual dexterity than the more mechanically elaborate etching process. When a line is drawn with a point on a plate surface a slight indentation is

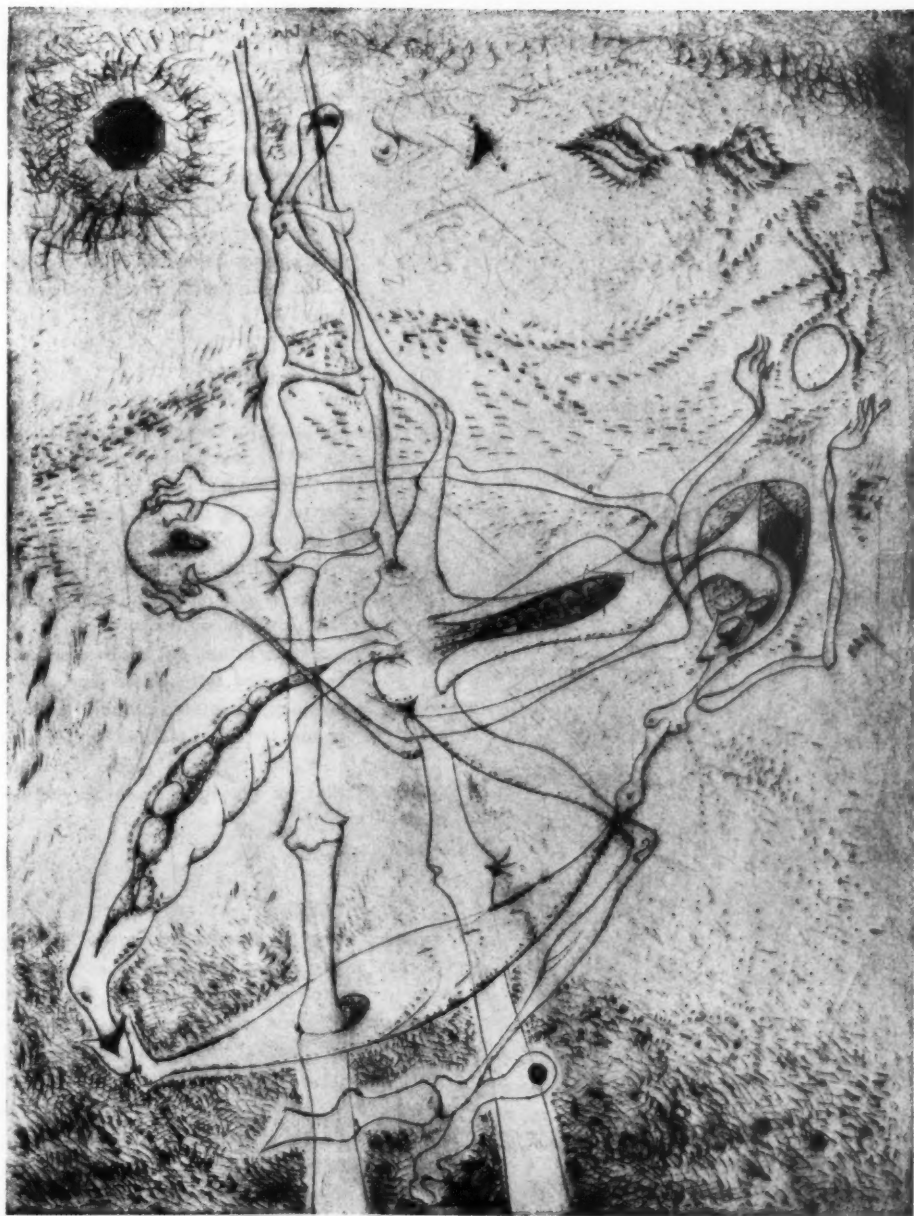
produced, but it is almost exclusively the burr or flange raised by the tool which retains ink in the plate surface and consequently determines the line on the print. This flange may be double, fine and sharp like a knife edge; single and strong; or single and saw-edged (when it will print a dense matted black like velvet). These variations are caused by changes of angle between point and the direction of line. The resistance of the lines to pressure in printing is also variable, even when they have been reinforced by steel or chromium plating. Two plates by Miro, and parts of Masson plates show qualities of this technique. Drypoint can only be printed by similar methods to intaglio, that is with a heavy ink wiped clean in open areas of plate, but all of the other techniques give plates which can be printed in relief if necessary. The methods applied by the Studio to the production of such plates are a development of the relief etching process of William Blake. Plates of Hugo, Negri, Fuller, shown are printed in relief.

**Whites in Relief** on an intaglio print, used by the Studio, are obtained by drilling out or hollowing parts of the plate which then refuse inking—thus print in relief. As the damp paper is moulded by pressure of the rollers through the blankets into these forms, they appear as projections, and because unworked plate surface in intaglio printing retains a slight film of ink, they will be whiter than such surface. The trace of ink which is driven into the edges of the hollows by the wiping of the plate exaggerates this effect, and gives points or areas apparently detached from the plane of the print.



Left: Ian HUGO: *Night Gods*. 1943. Engraving. 9 x 6". Owned by the artist.

Right: André MASSON: *Le Génie de l'Espèce*. 1942. Drypoint and engraving. 14½ x 10¾". Buchholtz Gallery.





Mauricio LASANSKY: *Horse*. 1944. Engraving. 13 $\frac{3}{8}$  x 5 $\frac{1}{2}$ ". Wittenborn & Co.

**Prints in Plaster.** (See plates and plasters of Hayter, Miro, Fuller, Racz.) In the process of printing in intaglio the wet paper is moulded into the form of the plate; in reality it is a cast which is being made—except that pigment is used in the cracks of the matrix. It was perhaps this fact, and the few prints made by moulding in molten sulphur and clay from the sixteenth century, that suggested the use of *plaster-of-Paris* for making such casts. Though described about 1815, the literature on the subject indicates that it was little done until *Studio 17* revived the method about 1932.

Plates are inked as for intaglio printing (Hayter, Fuller, Racz) or for relief printing (Hugo) and placed face up on a smooth surface (such as a glass plate). A frame is placed around the plate and plaster (in many cases a hard plaster-cement or magnesite) poured as for casting. The block may be reinforced with fibre. When set and cold, plate is removed, preferably being heated before detaching. The resultant print is similar to a print on paper, but has even stronger relief and a polished surface like marble. The composition is then completed by carving away parts of the cast surface. Color may be applied during preparation of plate (yellow and black plaster, Fuller) or subsequently to carved surfaces (Hayter).

**Color Printing** from etched or engraved plates requires no different technique in the creation of the plates than printing in black. Where a number of colors are to be used it is usual to make a plate for each color unless colors are widely separated in composition. Color may be printed from surface (as relief impression) or from intaglio (within the plate). The former gives characteristically opaque color, the latter gives line or transparent color.

Marc CHAGALL: Chevalière. 1944.  
Soft ground etching. 9 x 6". Owned  
by the artist.



The Studio 17 worked out a method of printing a succession of colors from the same plate (1930-31, Paris) by superposing relief impressions in color and final impression in intaglio (black in case of Rattner, Fuller, blue in Lasansky plate, purple with Hayter "Centauresse"). Combinations of method with silk screen using tempera, impressions from wood block, and stencil, all together with a final intaglio impression have also been done. (Results not shown.)

The account given here of the techniques represented in the exhibition is purely mechanical and, as the access to a technique of projection inevitably opens new fields of imaginative experience to the artist, is consequently false in ignoring this aspect of the work. However it is doubtful whether a fuller treatment of the subject could go any further in replacing actual practice in these methods.

Stanley William Hayter



# CHECK LIST

All works are lent by the artists unless otherwise credited. Names in parentheses are those of individuals and galleries through whose courtesy the prints have been assembled. In dimensions height precedes width.

The following abbreviations have been used:

drypt.	drypoint
engr.	engraving
etch.	etching
s.g.e.	soft ground etching

ADLER, Jankel

1. Interior. 1938, engr., 7 7/8 x 9 7/8". (Hayter)

BECKER, Fred

2. Dancer. 1942, etch., 7 1/4 x 5".

BUCKLAND-WRIGHT, John

3. Combat. 1937, engr., 6 1/8 x 7 3/4". (Hayter)

CALDER, Alexander

4. The Big "I." 1944, s.g.e., 6 7/8 x 8 3/4". (Wittenborn & Co.)

CHAGALL, Marc

5. Chevalière. 1944, s.g.e., 9 x 6".
6. Femme Violoncelle. 1944, s.g.e., 8 7/8 x 6 3/8".

DREWES, Werner

7. On Different Planes. 1944, engr., 11 3/4 x 6". (Wittenborn & Co.)

FINE, Perle

8. Weathervane. 1944, engr., 4 3/8 x 5".
9. Calm after Storm. 1944, etch., 7 7/8 x 5 7/8". (Wittenborn & Co.)

FULLER, Sue

10. The Sailor's Dream. 1944, relief etch., 9 x 6".
11. Cock. 1944, color engr., 8 x 5 7/8". (Wittenborn & Co.)
12. Mosaic. 1944, s.g.e., 9 7/8 x 7 3/4".
13. The Emperor's Jewels. 1944, s.g.e., relief print on plaster, carved, 8 x 6".
14. The Connoisseur. 1944, s.g.e. in color on plaster, carved, 11 x 8 3/4".

HAYTER, S. W.

15. Flight. 1944, engr., s.g.e., 15 x 9 3/4". (Wittenborn & Co.)
16. Laocoön. 1943, engr. on plaster, carved, colored, 23 1/2 x 14".
17. Prestige of the Insect. 1942, engr. on plaster, carved, colored, 13 x 12 3/4".
18. Tarantelle. 1943, engr., s.g.e., 21 3/4 x 13". (Buchholz Gallery)

19. Laocoön. 1943, engr., s.g.e., 12 1/2 x 21 7/8". (Willard Gallery)

20. Le Viol de Lucrèce. 1934, engr., s.g.e., 11 1/2 x 14".

21. Masques. 1937, engr., s.g.e., 4 1/8 x 7 3/4".

22. Mirror. 1942, engr., s.g.e., 7 1/2 x 4 3/4".

23. Centauresse. 1944, color engr., 6 x 4". (Buchholz Gallery)

24. Myth of Creation. 1941, engr. and s.g.e. on plaster, carved, 10 x 8".

HUGO, Ian

25. Jackal of the Moon. 1943, engr., 6 1/8 x 14 7/8".

26. Night Gods. 1943, engr., 9 x 6".

27. Rage of the Prophet. 1944, engr. relief print on plaster, carved, 15 x 10".

KOLOS-VARI, Maximilian

28. Bull. 1939, engr., 7 x 9 1/4". (Hayter)

LASANSKY, Mauricio

29. Horse. 1944, engr., 13 3/8 x 5 1/2". (Wittenborn & Co.)

30. La Lagrima. 1944, color etch., 9 x 11 3/4".

31. Doma. 1944, engr., 19 7/8 x 13 7/8".

LIPCHITZ, Jacques

32. Theseus. 1943, etch., engr., aquatint, 13 3/4 x 11 3/8". (Buchholz Gallery)

33. Le Chemin de l'Exil. 1944, engr. and aquatint, 13 7/8 x 9 7/8".

MASSON, André

34. Petit Génie du Blé. 1942, s.g.e., 13 7/8 x 10". (Buchholz Gallery)

35. Le Génie de l'Espèce. 1942, drypt. and engr., 14 1/2 x 10 3/4". (Buchholz Gallery)

MAYO

36. Petite Composition. 1936, etch. and engr., 7 1/2 x 5 3/8". (Hayter)

MEAD, Roderick

37. River. 1940, engr., 7 3/4 x 7 3/4".

MIRO, Joan

38. Print. c.1938, drypt., engr., 10 1/2 x 9 3/8". (Buchholz Gallery)

39. Print. 1938, drypt., 9 x 11 1/2". (Buchholz Gallery)

40. Plate from Fraternité series. 1938, etch., 5 7/8 x 3 3/8". (Hayter)

41. Plate from Solidarité series. 1937, engr., s.g.e., 4 x 3 1/8". (Hayter)



Jacques LIPCHITZ: *Le Chemin de l'Exil*. 1944. Engraving and aquatint. 13 $\frac{7}{8}$  x 9 $\frac{7}{8}$ ". Owned by the artist.

NEGRI, Nina

42. *La Fougère*. 1937, relief engr.,  $4\frac{1}{4} \times 7\frac{3}{4}$ ". (Hayter)

NORTON, Hubert

43. *Civil Disobedience*. 1942, engr., s.g.e.,  $3\frac{3}{8} \times 5\frac{3}{8}$ ".

OLMSTED, Barbara

44. *Le Nègre et les Arbres*. 1937, engr., s.g.e.,  $9\frac{1}{2} \times 7\frac{1}{4}$ ". (Hayter)

PETERDI, Gabor

45. *Desespoir*. 1942, etch., s.g.e.,  $10\frac{1}{2} \times 7\frac{3}{4}$ ".

PHILLIPS, Helen

46. *Figure in Space*. 1943, engr.,  $6\frac{1}{2} \times 5\frac{1}{4}$ ". (Hayter)

PLATT, D. P.

47. *Composition*. 1943, engr., etch.,  $7\frac{3}{4} \times 9\frac{3}{4}$ ".

48. *Sea Bird*. 1944, engr., s.g.e.,  $11\frac{1}{2} \times 8\frac{3}{8}$ ".

RACZ, André

49. *Mother and Child*. 1944, color engr.,  $11\frac{1}{4} \times 17\frac{3}{4}$ ".

50. *Dejanira and Nessus*. 1944, engr., etch. on plaster, carved,  $10\frac{1}{2} \times 14\frac{1}{4}$ ".

RATTNER, Abraham

51. "Among those who stood . . ." 1944, color etch.,  $6\frac{1}{2} \times 9\frac{3}{4}$ ". (Paul Rosenberg)

ROESCH, Kurt

52. *Salome*. 1944, etch.,  $17\frac{3}{4} \times 11\frac{3}{4}$ ". (Buchholz)

RYAN, Anne

53. *Centaur*. 1943, engr.,  $7\frac{1}{2}$ " diameter (circle).

SZENES, Arpad

54. *Le Carrousel*. 1932, etch.,  $5\frac{1}{2} \times 7\frac{3}{4}$ ". (Hayter)

TREVELYAN, Julian

55. "Man is perhaps . . ." 1932, s.g.e.,  $7 \times 9\frac{1}{8}$ ". (Hayter)

56. *Metropolis*. 1937, etch., gouache,  $7\frac{3}{4} \times 14$ ". (Willard Gallery)

UBAC, Raoul

57. *Le Drame Nocturne*. 1938, engr.,  $9\frac{1}{2} \times 7\frac{1}{4}$ ". (Hayter)

VIEILLARD, Roger

58. *Le Temple de la Liberté*. 1937, engr.,  $9\frac{1}{4} \times 7$ ". (Hayter)

59. *Phaeton II*. 1938, engr.,  $7\frac{3}{4} \times 6\frac{1}{4}$ ". (Hayter)

YARROW, Catherine

60. *Head*. 1936, etch., aquatint,  $10\frac{1}{4} \times 8$ ".

NOTE: In addition to the prints above, the Museum Exhibition includes a number of the original copper plates, an uninked plaster cast from Hayter's plate *Runner*, and two books with covers and illustrations printed from original plates by Hugo.

## PRESS COMMENT ON ART IN PROGRESS EXHIBITION

*New York World Telegram*, Emily Genauer—" . . . the most thrillingly beautiful display in the museum's history . . . a stunning presentation such as no other institution in the country could or would have assembled."

*The Sun*, New York, Henry McBride—" . . . the Museum of Modern Art . . . celebrates its fifteenth birthday with unusual splendor. . . . It sounds the modern note triumphantly and proves that the best men of today have caught the tempo of the times we live in just as brilliantly as the ancients did theirs. . . ."

The special merit of the Modern Museum's show is that it connects its exhibits with present living conditions. This obviously, is the chief business of any modern museum, and it is heartening to find it so easily accomplished as it now is on 53rd street. . . .

I cannot imagine any living artist passing through this exhibition and remaining unaffected by it. For that reason the event takes on extreme importance . . . apparently New Yorkers have an all-summer job on their hands in getting reacquainted with their museum. . . ."

*New York Herald Tribune*, Carlyle Burrows—"Any of five or six sections of 'Art in Progress,' at the Museum of Modern Art, could be isolated and by itself be considered an event of consequence."

*New York Times*, Edward Alden Jewell—"The Museum of Modern Art has spent its first fifteen years, upon the whole, most profitably. It has had its vicissitudes. It has made its mistakes. It has been severely—sometimes, I think, unjustly—criticized. . . ."

Taking an unbiased view of accomplishment to date, and recognizing what the museum stands for as a rounded, progressive cultural force in the community, I should think the town would be, on this occasion, inclined to stand up and cheer."

*The Art Digest*, Maude Riley—" . . . somehow, subtly, within the full-house exposition of art and its collaterals, the Modern seems to have recaptured the spirit of the original idea upon which it was founded. There is dignity and rightness in the quiet arrangements that progress easily from room to room and from floor to floor of this Anniversary Show."

*New York Times*, Editorial, May 24, 1944—" . . . a genuine source of public enjoyment and profit. Expansion of the museum's program has been phenomenal. . . . The Museum of Modern Art has won the confidence of the community, as expressed in a degree of public interest that increases day by day."

